



GCE A LEVEL MARKING SCHEME

SUMMER 2017

**A LEVEL (NEW)
ENGLISH LANGUAGE - COMPONENT 3
A700U30-1**

INTRODUCTION

This marking scheme was used by WJEC for the 2017 examination. It was finalised after detailed discussion at examiners' conferences by all the examiners involved in the assessment. The conference was held shortly after the paper was taken so that reference could be made to the full range of candidates' responses, with photocopied scripts forming the basis of discussion. The aim of the conference was to ensure that the marking scheme was interpreted and applied in the same way by all examiners.

It is hoped that this information will be of assistance to centres but it is recognised at the same time that, without the benefit of participation in the examiners' conference, teachers may have different views on certain matters of detail or interpretation.

WJEC regrets that it cannot enter into any discussion or correspondence about this marking scheme.

EDUQAS GCE A LEVEL ENGLISH LANGUAGE - COMPONENT 3

SUMMER 2017 MARK SCHEME

COMPONENT 3: CREATIVE AND CRITICAL USE OF LANGUAGE

General Advice

Examiners are asked to read and digest thoroughly all the information set out in the document *Instructions for Examiners* sent as part of the stationery pack. It is essential for the smooth running of the examination that these instructions are adhered to by **all**.

Particular attention should be paid to the following instructions regarding marking.

- Make sure that you are familiar with the assessment objectives (**AOs**) that are relevant to the questions that you are marking, and the respective **weighting** of each AO.
- The advice on weighting appears at the start of each Section and also in the Assessment Grids at the end.
- Familiarise yourself with the questions, and each part of the marking guidelines.
- The mark-scheme offers two sources of marking guidance and support for each Section:
- **'Notes' on the material which may be offered in candidate responses**
Assessment grid, offering band descriptors and weightings for each assessment objective.
- Be positive in your approach: look for details to reward in the candidate's response rather than faults to penalise.
- As you read the candidate's response, annotate using details from the Assessment Grid/Notes/Overview as appropriate. Tick points you reward and indicate inaccuracy or irrelevance where it appears.
- Decide which band **best fits** the performance of the candidate **for each AO** in response to the question set. Give a mark for each relevant assessment objective and then add each AO mark together to give a total mark for each question or part question.
- Explain your mark with an assessment of the quality of the response at the end of each answer. Your comments should indicate both the positive and negative points as appropriate.
- Use your professional judgement, in the light of decisions made at the marking conference, to fine-tune the mark you give.
- It is important that the **full range of marks** is used. Full marks should not be reserved for perfection. Similarly there is a need to use the marks at the lower end of the scale.
- No allowance can be given for incomplete answers other than what candidates actually achieve.
- Consistency in marking is of the highest importance. If you have to adjust after the initial sample of scripts has been returned to you, it is particularly important that you make the adjustment without losing your consistency.

- Please do not use personal abbreviations, as they can be misleading or puzzling to a second reader.

You may, however, find the following symbols useful:

E	expression
I	irrelevance
e.g. ?	lack of an example
X	wrong
(✓)	possible
?	doubtful
R	repetition

The following guidelines contain an overview, notes, some suggestions about possible approaches candidates may use in their response, and an assessment grid.

The mark scheme should not be regarded as a checklist.

Candidates are free to choose any approach that is suitable for the tasks set, and they should be rewarded for all valid interpretations of the texts.

COMPONENT 3: CREATIVE AND CRITICAL USE OF LANGUAGE

General Notes

In making judgements, look carefully at the assessment grid, and at the notes which follow. We may expect candidates to select some of the suggested approaches, but it is equally possible that they will select entirely different approaches. Look for, and reward valid alternative approaches which demonstrate independent thinking, creativity and expertise.

	AO3	AO5
Tasks 1(a) and (b) OR 2(a) and (b)	-	30 marks each
Task (c)	20 marks	

EITHER,

1. (a) **Write an extract from the opening chapter of a dystopian novel set in the year 2050. Aim to write approximately 350 words.** [30]

The response should create a dystopian setting in the year 2050, with some sense of threat to the well-being of a character or society. This may be based on climate change, making use of the content of the stimulus material, but this is not essential. As this is an extract from the opening chapter to a novel, the focus is likely to be on description, perhaps through the interaction of one or more characters with a hostile environment.

Approaches should include:

- some sense of dystopian novel genre e.g. mood, situation
- effective evocation of setting e.g. choice of modifiers, figurative language
- guidance of audience response e.g. sense of impending threat
- effective stylistic choices e.g. viewpoint, tense, direct speech
- accurate and coherent written expression.

- (b) **The British delegation to the next UN Climate Summit wants to take an 18-25 year old youth representative to communicate the views of younger people. The six-month job involves raising awareness and canvassing opinion, as well as attending the conference. Write the advertisement for this post which will appear in several national newspapers. Aim to write 250 words.** [30]

The response should have a strong sense of purpose in informing readers of the multiple aspects of the job and inviting applications. The audience is specifically 18-25 year olds, and there may be linguistic choices reflecting awareness of this, but the tenor should be reasonably formal. It is likely that candidates will draw material from the stimulus materials, including statistics and quotation, but they may add ideas of their own.

Approaches should include:

- an awareness of job advertisement conventions e.g. formality, succinct and accessible language
- the creation of a sense of mission to persuade e.g. selection and expression of details
- control of audience response e.g. engaging, aspirational language
- effective stylistic choices e.g. clarity, cohesion
- appropriate, accurate and coherent written expression.

OR,

2. (a) **Three months after his disappearance, *The Daily Mail* publishes an article entitled ‘The John Fielding I knew’ by his personal assistant. Write an extract from this article. Aim to write approximately 300 words.** [30]

The response should create an entertaining character study suitable for this ‘middle market’ tabloid paper. It should be written in the first person and reflect creatively on the writer’s personal relationship with the employer. There may be some speculative suggestion about John Fielding’s disappearance but this should not be the main focus. Some use of the stimulus materials is likely, but candidates may invent plausible details as they wish.

Approaches should include:

- a sense of a journalistic article e.g. structure, scene-setting
- the creation of a personal voice e.g. viewpoint, modifiers indicating attitude
- guidance of audience response e.g. narrative control, suspense
- effective stylistic choices e.g. spoken language features, quotation, sentence type variety
- accurate and coherent written expression.

- (b) **Write an extract from a short story in which a character is missing. Aim to write approximately 300 words.** [30]

The response should focus on the circumstances, mystery or emotional effect of the missing character’s absence. The short story genre chosen should be appropriate for the approach taken. Candidates are likely to make little use of the content of the stimulus material but may choose to replicate stylistic features.

Approaches should include:

- some sense of chosen short story genre e.g. suspense, atmosphere
- effective evocation of character(s) e.g. choice of modifiers, figurative language
- guidance of audience response e.g. shifts in time, emotive language
- effective stylistic choices e.g. viewpoint, tense, direct speech
- accurate and coherent written expression.

Assessment grid: Component 3 Questions 1 (a) and (b) OR 2 (a) and (b)

BAND	BAND AO5 Demonstrate expertise and creativity in the use of English to communicate in different ways 30 marks each	Guidance
5	25-30 marks • Sophisticated and appropriate expression • Confident and conscious linguistic/stylistic choices • Highly original with real flair • Form and content skilfully linked to genre/purpose	High (29-30): Sophisticated and self-assured. Demonstrates flair and originality. Language consciously and creatively manipulated for effect. Skilful engagement with audience. High level of understanding. Distinctive and thought-provoking writing. Mid (27-28): Well-balanced, accurate and confident throughout. Originality in approach, content and style. Thoughtful personal engagement with task and audience. Assured control of content. Form and structure linked intelligently. Low (25-26): Very good understanding of task. Genre used aptly to underpin linguistic/stylistic choices. Polished style and strong sense of context. Voice confident in places, with some perceptive writing.
4	19-24 marks • Fluent and controlled expression • Purposeful linguistic/stylistic choices • Original and engaging • Form and content effectively linked to genre/purpose	High (23-24): a stronger sense of the writer as an individual with evidence of thoughtful creativity and purposeful linguistic choices. The response will show some signs of originality and will be clearly shaped by the target audience and the genre. Expression will be fluent, carefully controlled and sustained. Mid (21-22): There will be some assurance in the approach—although not all creative choices will be effective. Engagement with the audience will be well developed. The writing will begin to demonstrate some interesting features, but these may not be sustained Low (19-20): Responses will be consciously crafted for effect with some purposeful language choices and a secure understanding of audience. The structure will be well controlled, with effective links established between form/content and genre/purpose.
3	13-18 marks • Accurate and sound expression • Competent linguistic/stylistic choices • Some originality and clear attempt to engage • Form and content sensibly linked to genre/purpose	High (17-18): Examples of a personal voice and competent linguistic choices should be evident. There will be a sensible engagement with the target audience and a conscious attempt to organise material for effect. Expression will be generally sound and accurate; the style will be controlled. Mid (15-16): Responses should be generally clear and accurate with some sensible personal language choices being made. There should be a clear focus on the task with a sensible development of the content of the piece. The writing will be engaging Low (13-14): Expression should be mostly sound and organisation quite clear. Focus on the demands of the task should begin to shape the writing: form and content should be sensibly linked to genre and purpose, and there should be a some attempt to engage.
2	7-12 marks • Some inconsistency/inaccuracy and expression is rather basic • Evidence of some straightforward linguistic/stylistic choices • Some awareness of audience • Some attempt to match form and content to genre/purpose	High (11-12): Expression will be straightforward, but with some technical inaccuracy. There will be some basic engagement with the audience and some attempt to match form/content to genre/purpose. There will be some evidence of conscious lexical choices in places. Responses will be marked by inconsistency. Mid (9-10): Knowledge of genre and a basic awareness of audience may underpin some linguistic decisions. Expression will be adequate, though inconsistent in places with some faults in the writing. There will be some evidence that the link between form/content is understood. Low (7-8): The range of a response will be narrow, but there may be some basic awareness of genre in places. Technical errors will not affect understanding, but there may be some lack of fluency. Language choices will be basic.
1	1-6 marks • Frequent lapses and errors in expression • Insufficient awareness of linguistic/stylistic choices • Little sense of audience - Limited attempt to link form and content to genre/purpose	High (5-6): Technical inaccuracy and lack of fluency in expression will still be evident, but there may be some limited awareness of audience, and evidence of the occasional attempt to choose words for effect. There may be some limited awareness of links between content and genre. Mid (3-4): Some limited understanding of the task may begin to show, but the writing will lack clarity/accuracy. The response may lack development. There will be limited engagement with language choices. Low (1-2): There will be little explicit evidence of organisation and only a cursory awareness of the demands of the task. Expression will often be awkward with frequent technical errors. There will be little sense of audience and limited awareness of stylistic choices. The response may be very brief or incomplete.
0		0 marks: Response not credit worthy or not attempted

- (c) **Choose one of the tasks you have produced and write a commentary analysing and evaluating your language use. Comment particularly on your use of language features and their effectiveness in relation to the context given either in part (a) or part (b).** [20]

Candidates should critically analyse and evaluate **one** of the texts produced in (a) or (b). There should be a clear attempt to explain what they have tried to achieve (e.g. a sense of place; a distinctive voice; a persuasive tone) and to assess the effectiveness. Candidates should explore the contextual factors (e.g. audience, purpose, genre) and the language features (e.g. use of modifiers/concrete nouns to create a fictional world; figurative language; subject specific language; variations in sentence structure), considering how these shape meaning. They should refer to the language levels, and use apt and accurate quotation to support points.

Approaches should include reflection on:

- the use of language and stylistic choices
- the distinctive contextual factors (e.g. genre, audience, purpose)
- how far the intended effects were achieved.

BAND	AO3 Analyse and evaluate how contextual factors and language features are associated with the construction of meaning Part (c) 20 marks
5	17-20 marks • Confident analysis of a range of contextual factors • Productive discussion of the construction of meaning • Perceptive evaluation of the effectiveness of communication
4	13-16 marks • Effective analysis of contextual factors • Some insightful discussion of the construction of meaning • Purposeful evaluation of the effectiveness of communication
3	9-12 marks • Sensible analysis of contextual factors • Generally clear discussion of the construction of meaning • Relevant evaluation of the effectiveness of communication •
2	5-8 marks • Some valid analysis of contextual factors • Undeveloped discussion of the construction of meaning • Inconsistent evaluation of the effectiveness of communication •
1	1-4 marks • Some general awareness of context • Little sense of how meaning is constructed • Limited evaluation of the effectiveness of communication
0 marks: Response not credit worthy or not attempted	